

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, JANUARY 3, 1874.

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5d. Stamped.

CRYSTAL PALACE.—"PUSS IN BOOTS."—THIS DAY (SATURDAY).

CRYSTAL PALACE.—THIS DAY (SATURDAY).—The GRAND CHRISTMAS PANTOMIME, by Mr. E. L. Blanchard, entitled, "PUSS IN BOOTS; or, Dame Trot and her Comical Cat, and the Great Ogre, Fee Fo Fum." The Ogre, Mr. George Conquest; Puss in Boots, Mr. George Conquest, Jan.; Josselin, Miss Caroline Parkes; other characters by Misses Kemp, Bertrand, A. Thirlwall; Messrs. Yarnold, Everard, Gresham, F. Wood, &c. The elaborate and magnificent scenery (with the exception of the Transformation) by Mr. F. Fenton. The gorgeous Transformation Scene, "A Child's Vision of Fairyland," by Mr. Charles Brew. The Ballets by Madame Colliere; the Music by Mr. Oscar Barrett; the Harlequinade by Rowell; Mr. T. H. Friend, Stage-manager. Numbered seats, Half-a-crown; unnumbered red seats, One Shilling. Specially reduced rates to large parties. A few private boxes to accommodate twelve persons, Two Guineas. Seats may be booked in advance. P.O. orders to be made payable to Mr. E. Gordon, the Ticket Office.

ROYAL ALEXANDRA THEATRE, Park Street, Regent's Park, close to the York and Albany.—Proprietress—Madame St. CLAIR.—Every evening at 7, a new Fairy Extravaganza, entitled, "IN THE CLOUDS: A GLIMPSE OF UTOPIA," by Gilbert & Beckett. Characters by Misses Alice Barth, Costin, Davis, Nott, and Madame Marion St. Clair; Messrs. E. Danvers, C. Morelli, Baker, Elton, and Chamberlain. The Grand Pantomime at 8.20. Conclude with "LOVE IN HUMBLE LIFE." Doors open at 6.30. Commence at 7. Box-office open from 11 to 5. No charge for booking.

GREAT SUCCESS OF "IN THE CLOUDS."—ROYAL ALEXANDRA THEATRE, Park Street, Regent's Park. The Grand Pantomime, entitled, "MOTHER REDCAP; or, Harlequin Queen Fancy and the King of the Golden Mountain," by Leonard Garston. Morning performance on Wednesdays at 2. Schools at half price. Evening performance at 7.

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor—Mr. BARNEY. Haydn's CREATION, on Thursday, Jan. 8, 1874, at Eight o'clock. Madame Lemmens-Sherington, Mr. Sims Reeves, and Signor Giulio Perkin. Organist—Dr. Stalner. Boxes, £3 3s., £2 10s., and £1 10s.; Stalls, 7s. 6d. and 5s.; Balcony, 3s.; Admission, 1s. Tickets at Novello's, 1, Berners Street, and 35, Poultry; the usual Agents, and at the Royal Albert Hall.

MOZART AND BEETHOVEN SOCIETY.—President, the Most Honourable the Marquis of LONDONDERRY.—Vice-President, Herr SCHUBERTH.—Fourth Season, 1874.—The next Concert will take place in February next, full particulars of which will be duly announced.

SCHUBERT SOCIETY.—President, SIR JULIUS BENEDICT.—Founder and Director, Herr SCHUBERTH.—Eighth Season, 1874.—The Concerts will be resumed in March next, and prospectuses will be ready in February. Particulars of application to H. G. Hopper, Hon. Sec.; care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

"ALICE, WHERE ART THOU?"
BY special request of the Committee of the Camden Road Atheneum, Mr. George Perren will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" on Saturday, the 10th inst., at the Grand Concert given in that Institution, Saturday, 10th January next.

"ROCK ME TO SLEEP."
MISS SOPHIE FERRARI will sing Sir Julius Benedict's admired Song, "ROCK ME TO SLEEP," at Mr. John Boosey's London Ballad Concert, THIS DAY.

"WHEN THE WIND BLOWS IN FROM THE SEA."
MISS SOPHIE FERRARI and MR. PYATT will sing Henry Smart's popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Mr. John Boosey's London Ballad Concert, THIS DAY.

"ALICE, WHERE ART THOU?"
MR. ALFRED C. REYNOLDS will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at Maidstone, January 21st, 1874.

MISS BLANCHE COLE will return to London on the 25th February, 1874, and can accept engagements for Oratorios, Concerts, &c., on and after that date. All communications to be addressed to 9, Loughborough Road, Brixton, S.W.

ROYAL ACADEMY OF MUSIC.

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THE LENT TERM will COMMENCE on MONDAY, the 19th January, and will TERMINATE on SATURDAY, the 25th of April.

Candidates for admission can be examined at the Institution on Thursday, the 16th January, at Eleven o'clock, and every succeeding Monday and Thursday, at the same hour.

By Order, JOHN GILL, Secretary.
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"THE MESSAGE."

MR. VERNON RIGBY will sing Blumenthal's Song, "THE MESSAGE," on Saturday, the 10th inst., at the Atheneum, Camden Road.

"THE LADY OF THE LEA."

MISS GOODALL will sing Smart's admired Song, "THE LADY OF THE LEA," at the Atheneum, Camden Road, on Saturday, the 10th inst.

"WHEN THE WIND BLOWS IN FROM THE SEA."

MISS L. STEVENSON and MR. HARWAR will sing this popular Duet at the City Saturday Popular Concerts, Sussex Hall, This Evening.

SIGNOR TITO MATTEI (Pianist to the King of Italy) will perform, for the first time, his "BRAGGIOLI," Fourth Valse de Concert, and, with Mr. W. H. Bayres, Osborne and De Beriot's GRAND DUO from "Guillaume Tell," for pianoforte and violin, and accompany Signor Caravoglio in his popular song, "NON E VERA," at the Grand Evening Concert at the Atheneum, N., on Saturday evening next.

MADAME ELENA CORANI (Prima Donna, from La Scala, Milan, &c., &c.) will sing, for the first time, a New Song, by Signor Edgardo Corani, "SAY YOU LOVE ME," and the celebrated Cavatina from "La Traviata," "AH FORS E LUI," at the Grand Evening Concert at the Atheneum, Camden Road, N., on Saturday evening next.

MR. SANTLEY begs to announce that all communications respecting engagements must be addressed direct to himself, or they will not receive attention.—5, Upper Hamilton Terrace, St. John's Wood, N.W.

MISS LILLIE ALBRECHT, the talented and rising young Pianist, who met with great success at the Promenade Concerts, Covent Garden, will be happy to enter into engagements for concerts, soirees, &c. Address to care of Messrs. Duncan Davison & Co., or at Miss Lillie Albrecht's, 5, Gower Street, Bedford Square.

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M R. H. C. COOPER, formerly one of the Solo and Principal Violins of the Philharmonic Society of London, will return permanently to London in the middle of January, 1874. Mr. Cooper accepts engagements as Soloist for Violin or Viola, or in the Orchestra. Lessons given. For terms, &c., apply (*pro tem.*) to 14, Prince's Street, Leicester Square.

A MATEUR MUSICAL SOCIETY, BRIXTON.—The office of Conductor of the Society's Concerts being vacant, gentlemen who may be desirous of filling the appointment will please send in their applications, on or before the 5th January next, to the Honorary Secretary, Mr. Frederick Lucas, 348, Brixton Road, S.W.

REMOVAL.

SIGNOR GUSTAVE GARCIA and **MADAME MARTORELLI GARCIA**, beg leave to announce their Removal to 54, Portslaw Road, Clifton Gardens, Maida Hill, W. N.B.—Signor Gustave Garcia (Nephew of Malibran and Viardot Garcia) sang at M. Rivier's Concerts during the Season; at the Philharmonic Society (Liverpool), December 9; and will sing at Herr Kuh's Grand Festival at Brighton in February.

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SONG,

Words and Music by ERNEST HOUGHTON.

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MADAME GODDARD AT CEYLON.

(From the "Colombo Overland Observer.")

When about twelve months since it was telegraphed from Europe that Madame Arabella Goddard intended to visit Australia, it was hoped that she would stay a month in Ceylon, as it would be on her way, even if she did not visit the presidency cities of India; but six months afterwards this hope was dispelled by the intelligence that, on her arrival at Galle, she had gone on to Australia by the connecting steamer. It will, therefore, be read with pleasure that the distinguished pianist arrived from Melbourne by the China, and that, before proceeding to India, she will give two grand concerts in Colombo. This change in Madame Goddard's plans was probably brought about by the unprecedented success which attended her in Australia, and by the accounts which she received there from managers who had travelled in the east, one of the most successful of whom, Mr. R. S. Smythe, now accompanies her as business agent.

This visit of Madame Goddard, to all lovers of music, must prove an event of great interest. Not only is she the greatest artist that ever visited the east, but in Europe she occupies the highest eminence in her profession. The leading newspapers of England declared that this determination of a great artist to quit the principal scene of her glories, while yet in her prime, was a perfectly unique event in musical annals, but it is not difficult to understand that a lady who had occupied this eminent position from the time she was a child, and who consequently was deprived of the pleasurable excitement of emulation, must have grown a little weary of the position, and have felt a desire for "fresh fields and pastures new." With respect to Ceylon, there is no reason to fear that Madame Goddard will have cause to regret her resolution to stay here a fortnight. The welcome that is always accorded to meritorious artists will be exceptionally cordial in her case; and, as she brings able assistants with her, it may safely be predicted that her concerts will be the most successful musical entertainments ever given here. The vocalists by whom she is accompanied are Mrs. Smythe (Miss Amelia Bailey), a lady most favourably known here as a vocalist some eight years ago; and Signor Sussini, an eminent basso, whose name, we are assured, is known in every Grand Opera House in Europe and America. In view of the arrival of Madame Goddard and party, the members of the Colombo Quartette Society have agreed to postpone the concert they intended giving this week in the Assembly Rooms.

The news of the arrival of Madame Goddard, *en route* to India, has been telegraphed to the presidency towns, and the renowned pianist may expect to be welcomed enthusiastically by the music-loving portion of the Indian public.

CHRISTMAS MUSIC.

Music and Christmas have been closely associated ever since the morning when the shepherds of Bethlehem heard the angelic hymn of "Peace on earth, goodwill to men." In the far-away youth of the Christian Church it was for Christmas that the noblest musical service was reserved. The Feast of the Nativity became a feast of song, and from the Church the practice of Christmas music spread to and took deep root among the people, entering into all the social observances of the season, and sometimes putting on forms which now appear grotesque, if not unmeaning. We hear it often said that Christmas has lost its whilom heartiness—that the world is getting old, and no longer keeps the great festival with the exuberant spirits and overflowing enjoyment of its younger days. There may be some truth in the remark; but, after all, the change is more one of seeming than of reality. The great heart of humanity is now just what it was in the "good old times," and rejoices in an eternal youth, while all things about it change. Christmas, we may be sure, is as much a festival as ever. Family re-unions, social intercourse, loving greetings, deeds of charity—these things give no less keen delight than in days that are past. Only forms have changed, but it must be owned that in changing they have lost a good many picturesque elements. This is especially the case with regard to Christmas music, which has been robbed of nearly all its distinctiveness. Take the carol, for example: true, that form of Christmas song is not wholly extinct among us, but still flourishes in nooks and corners of the land. The sitters round the fire in many a solitary farm-house are yet called upon to hear "The joys of Mary" chanted by youthful lasses, just as

their fathers were before them; and in many a rural parish the silence of the night is broken by the village choir bidding all "good Christian men" rejoice, or "salute the happy morn." Relics, these, of a custom once universal, and once cherished, though now barely tolerated. In days gone by, the Christmas caroller was a welcome guest. For him the host brought forth his mightiest ale; for him the table was laid with rough abundance; and in his favour many a sterling coin of the realm changed hands. The simple faith of the time invested him with privileges arising out of the character of his theme; and, like the ancient minstrels, he found ready listeners wherever he went. Now, when the caroller and his songs are not altogether abolished, he is regarded as nothing more than a Christmas beggar, and put on a level with the emigrant from Seven Dials who chants "God rest you, merry gentlemen," in the West-end streets. Village boys tramp through the country lanes on their seasonable mission, laden with doubts as to whether farmer Loam will give them a penny or set his dog at them; and the village choir repeats the angelic anthem with the perfumoiriness of men whose reward, if any, is certain to be small. Old customs have immense vitality, but the strongest cannot long survive neglect, and not many years hence the carol will be as dead as the dodo, while the English Christmas will have lost one of its most distinctive features. A recent sentimental revival of carolling cannot much affect this result. Sumptuously bound books of carols, the laborious writing of new compositions in imitation of the old, and the appearance in the streets on Christmas night of well-trained church choirs are signs of an artificially revived mediaevalism, which attracts only the sort of attention given to the Eglington Tournament or the Lord Mayor's Knight in armour. Nobody regards the "revival" as more than a pleasant make-believe—a playing at "old times." The sacred carol, then, is doomed, and will follow its secular namesake to extinction. Of the latter not a vestige remains, unless the song of the wassailers, to which we shall refer presently, be accounted an example. Judging by such of the secular carols as have come down to us, their disuse is hardly a matter for grief. Like the manners of the time in which they flourished, they are often rough and coarse. They dwell with fierce gusto upon the delights of eating and drinking, and are decidedly suggestive of repletion in both respects. One of the best known, and also one of the oldest extant, is, "Bring us in good ale" (1460), the tune sung to which was, in harmony with a common custom, that of a sacred ditty entitled, "The salutation of the angel Gabriel":—

"Bring us in no bacon,
For that is passing fat;
But bring us in good ale,
And give us enough of that."

So the carol ran on through many verses, some of them not pleasant reading; and quite in keeping with it is another, of later date, which says:—

"Our mistress and her cleanly maids
Have neatly played the cooks;
Methinks those dishes eagerly
At my sharp stomach looks,
As though they were afraid
To see me draw my blade;
But I reveng'd on them will be,
Until my stomach's stay'd."

But to the rule of gross materialism the secular carols presented some exceptions. Here and there we find one which dwells upon the friendly and social aspect of the season, expressing in vigorous though homely verse some very laudable sentiments. An example, dated 1661, says:—

"This time of the year is spent in good cheer,
And neighbours together do meet,
To sit by the fire with friendly desire
Each other in love to greet.
Old grudges forgot are put in the pot,
All sorrows aside they lay;
The old and the young doth carol his song,
To drive the cold winter away."

Among the curious facts connected with the reign of Puritanism in the 17th century is one touching upon the songs from which we have quoted. The powers that were at that day looked upon all Christmas observances having a religious meaning as apper-

taining to Popery, and remorselessly put them down. Not even the secular carol escaped attention; and, because it could not well be forbidden, an attempt was made to change its character. Among certain "propositions for the consideration of both Houses of Parliament" occurs the following, which we give *in extenso*, as an amusing mixture of worldly wisdom and religious zeal: "That instead of carols which farmers' sonnes and servants sing on Christ's birthday before they may eat or drink, you take order that by some of your best City poets (who will write certainly to their capacity) there be some songs made of the great deeds that his Excellency did at Worcester and Edgehill, in which 'twould do admirably well if there were inserted a mention of that honorary summe of 5,000 pounds which you presented him with after his triumphe through King Street, that so, if Posterity should chance to question (as all certainties, you know, may be more than questioned) whether he got the victory or no, they may be compelled to this dilemma—either to acknowledge his noblenesse that would receive so little for conquering, or your liberality that would give him so much for being beaten." It is not likely that any action was taken upon this proposition, nor is it any more probable that the frowns of Puritanism had a great effect upon the secular carol. But something killed it, and the "oldest inhabitant" might be appealed to in vain for any personal recollection of its existence.

Like the religious carol, the Christmas wassail song still lingers in those parts of the country where old customs are making their last stand. The venerable observance, in common with most things of the kind, has its picturesque side, and also a side which is the reverse; the wassailers chiefly being young fellows with an enormous appetite for ale. They cannot help their picturesqueness, however, as they sally forth carrying a huge bowl, richly dight with ribbons, and suspended, like a gipsy's kettle, from sticks, also gaily adorned. The wassail song varies in those very few parts of the country where it still may be heard; but its general characteristic is effusive benevolence, with a keen eye to a response in kind. A West Country version takes the ox, and drinks in succession to its horns, eyes, tail, &c., coupling each toast with benisons upon the master and mistress, and with wishes for their happiness in the possession of such blessings as a "good Christmas pie" and a "good crop of corn," "pie" and "corn" being the rhymes to "eye" and "horn." But the point of the ditty is its last verse, which may generally be heard farther across the silent fields than any other. Thus it runs:—

Come, butler, fill us a bowl of the best,
We pray that in heaven your soul it may rest,
But if you do fill us a bowl of the small,
Down goes butler, bowl and all.

Even now the warning so conveyed is more or less heeded, and the end of a wassailor's "outing" may be imagined without description. In the old days these Christmas revellers had a license long since withdrawn. They were privileged to inspect the house and outbuildings in search of any signs of untidiness on the part of the servants, who, if convicted, had to endure penalties of a kind much more in harmony with the manners of the past than of the present. It need scarcely be said that the wassail-bowl will soon follow the ancient license of its bearers, and become extinct. Within the memory of men who are still young, "wassailing" has declined, owing to a natural wish not to encourage practices that, however innocent in themselves, are made a pretext for drunkenness and dissipation.

Of the "Waits," Londoners, just at this time, have had sufficient experience, and they can hardly be expected to read patiently any observations concerning them. But the torture now inflicted upon us at night by dilapidated misanthropes must not be confounded with the music of the waits of old. The wheezy cornet, the damp fiddle, and the cracked harp, are as much products of modern advancement and civilisation as are the irrelevant tunes they are supposed to play. No romance attaches to them, nor any of the associations which can make us tolerate a degenerate thing. The Waits, as we know them now, may be abolished without causing the slightest grief to the most ardent *laudator temporis acti*. Indeed, as a Christmas institution, the Waits never had any special claim. Originally watchmen, whose business it was to cry the hour, they eventually became musical

watchmen, and, as was quite natural, gave more prominence at Christmas time to their quality as musicians than as guardians of the night. If they hardly ranked among the special minstrels of the festive season, on no account have their present unworthy representatives a right to be so considered. But the Waits of our day possess one recommendation over those who preceded them—they emerge from obscurity only during the few weeks preceding Christmas, whereas the ancient Waits disturbed the lieges from Michaelmas to Lady Day. Here, at all events, is something to be thankful for. Better the cornet, fiddle, and harp for a little while than the hautboy and flageolet for long, even though they did play music of the quaint prettiness which all must admire.

What will be the music of the merry Christmases to come is not a difficult question. In a few years our village streets and country lanes will no longer have their silence broken by the voices of rustic carollers; the wassailers will have threatened the butler for the last time, and the police may have "run in" the last disconsolate band of Waits. But Christmas will be as musical as ever, with music less distinctive, it is true, but more refined. Even in this matter, depend upon it, the world is not going wholly to the bad. Song is the natural outcome of a glad and grateful heart, and whenever humanity lays aside its cares to rejoice and be merry, there will music have an honoured place. *Daily Telegraph.*

BRESLAU.—A sacred concert was recently given in the Bernardine Church by Herren Berthold and Mächtig, the profits being destined for distribution among poor persons without distinction of creed, to enable them to purchase a few trifling Christmas luxuries. The programme included one of the Six Fugues composed by R. Schumann on the name of Bach; two Four-Handed Organ-Pieces, by C F. Höpner; Fantasia in E minor for Organ, Op. 21, by M. Brosig; a "Salve, Regina," by Orlando Lasso, and a large number of other vocal compositions by various masters. The whole concert was highly satisfactory.

LIEGE.—At a recent performance of *Faust*, M. Pons, who sustained the part of Mephistopheles, was suddenly taken seriously ill during the second act, and the curtain had to be dropped. Great excitement reigned in front of the house. At length the stage-manager made his appearance, and, after the three indispensable bows, said: "Ladies and gentlemen, the doctor having declared M. Pons incapable of continuing this evening the part of Mephistopheles, the 'Jewel Air' will be sung, and then we shall play *The Doctor—in spite of himself (Le Médecin—malgré lui)*." And so one work of M. Gounod's was replaced by another, and the worthy stage-manager had the opportunity of launching his innocent jokelet.

BRUSSELS.—Wagnerism has sustained a heavy defeat, and the Wagnerites, however much they may strive to make light of the matter, are terribly aghast. The revival of *Tannhäuser* at the Théâtre de la Monnaie was to have crammed the house and filled the managerial coffers; it has not accomplished the former feat, and, consequently, has failed to effect the latter. On the night of the second performance the house was half empty, and on the succeeding evenings the audience, already small, continued to grow "beautifully less." Alas, for the vanity of human hopes. After the comparative success achieved by the opera last year, the disciples and followers of the Prophet of Bayreuth believed his cause permanently victorious. The greater their confidence the more profound has been their discomfiture. The fact is, Wagnerism was a fashion here for a time, just as coal-scuttle bonnets and crinoline have also been; but the fashion has passed away, and the name of the Musician of the Future in the playbills no longer exercises aught resembling in the remotest manner a magic influence on the public. By the way, that many-headed monster, the public aforesaid, is beginning to murmur somewhat ominously against the new manager, M. Campocasso, who has not produced a single novelty during the four months the theatre has been under his control. All this looks bad for the prospects of the season. Once give a—manager a bad name, and you may—metaphorically—hang him at once.—The last concert of the Royal Philharmonic Society was honoured by the presence of their majesties, the King and Queen. The programme comprised the overture to *Guillaume Tell*, the overture to *Tannhäuser*; Mozart's "Turkish March;" Swedish airs, without accompaniment (by the Swiss Vocal Quartet); Adagio and Finale from the third Concerto and Fantasia by Fr. Servais on Schubert's "Sehnsucht;" Recitative and Aria from Mendelssohn's *Elijah*; a Romance by Nicolo, and the "Eloge des Larmes" by Reyer, the singer being M. Bouhy. Their majesties remained till the conclusion of the concert. Between the parts they sent for M. Joseph Dupont, the conductor, and the principal artists, to compliment them on the success of their efforts.

REPORT FOR THE YEAR 1872.

BY JOHN HULLAH, ESQ.,

Inspector of Music, on the Examination in Music of the Students of Training Schools in Great Britain.

(Continued from page 362.)

APPENDIX I.

SUGGESTIONS TO THE PRINCIPALS AND MUSICAL INSTRUCTORS IN TRAINING COLLEGES.

(1.) That in all training colleges the students of the first and second years be taught separately, singing together only on rare occasions, and then always in music not too difficult for the former to sing by themselves.

(2.) That two hours a-week (at least) be devoted by the musical instructors of every training college to the instruction of the students of each year separately.

(3.) That no day be allowed to pass in a training college without musical practice, under superintendence for which the musical instructor shall be responsible.

(4.) That less time be devoted than heretofore to the "getting up" of small part-songs and the like, easily learnt by heart, and that with this view each college be provided with a sufficient number of scores or separate parts of Handel's oratorios, or similar works, made up of continuous pieces, which, if sung at all, cannot be sung "by ear."

(5.) That no practice of the second year students be allowed to pass without some music being read "at sight."

(6.) That the present very general practice of singing choral parts an octave higher or lower than their proper pitch be discontinued.

(7.) That where a male and female college are within reach of each other, arrangements be made for the students to meet periodically for the practice of such music as neither can completely perform separately; and that where this is impracticable the assistance of a few voices to complete either choir (sopranos and altos the male choir, and tenors and basses the female) be provided periodically.

(8.) That first year students (save in the, at present, few cases of those who have been well prepared before entering their college) be not allowed to take part in concerts, exhibitions, &c.

(9.) That second year students be no longer withdrawn in large numbers from the musical practices and instructions arranged expressly for their benefit.

(10.) That instruction, competent and systematic, however little in amount, be given to every student who practises a musical instrument, and that where this cannot be done such practice be discouraged, not merely as a waste of time, but as being injurious, from its inevitable incorrectness, to his ear.

(11.) That more attention be given to the practice of "beating time" with the hand.

APPENDIX II.

MEMORANDUM ON THE APPLICATION OF SOL-FA SYLLABLES TO MUSICAL NOTES.

That the association of a given syllable with a given sound is a help to the beginner in vocal music, and even at times to the proficient, is admitted in almost every existing method of teaching. Whether serving to indicate the position of notes in a given scale, or in the great system of musical sounds, the sol-fa syllables, or something answering to them—letters or numbers—have evidently been found necessary or useful in, at least, the first steps to singing, under the direction of whomsoever made, in some way or other. I say "in some way or other" because those who have most considered the subject are not at all in accord as to the *particular* way in which these syllables do help the student. That they help him to recognize, and therefore to utter, sounds in their relation to a given *tonic* is certain; that they also help him, if trained so to use them, to utter sounds of which he has for the moment no means of ascertaining this *tonic*, is equally certain. I do not, however, think them so useful in either of these ways as in another, more simple and more obvious—that of enabling him to concentrate his whole attention on the musical symbol before him, and so to give to his teacher the only possible guarantee that he is doing so. For, paradoxical as it may sound, it is not at all certain that because a passage is correctly executed by a class, to inarticulate vocables, or even the written words, any large proportion of those who execute it know anything of its construction, could explain what key or keys it was in, or, in fact, give any account of it whatever. It is not even certain that all those who have sung it correctly have given themselves the trouble even to look at the notes in which it is expressed. A quick ear will do wonders in this way, and where the singer who has this precious gift is surrounded by persons of quicker intelligence, more power of attention and desire to learn than himself, he is too likely to yield indolently to the stream which he finds carrying him along without any apparent necessity on his part for swimming. It may be said, however, if C, E, D, G, for example,

be written, and C, E, D, G, be sung, in time and in tune, what more can conductor or teacher require? Conductor, perhaps, nothing. His business is generally to "get up," by hook or by crook, this or that chorus or part-song in the shortest possible space of time; but the teacher has a right, or, rather, it is his duty, to require and to ascertain a good deal more. And for this the *sol-fa* syllables are a sovereign remedy. A student with a good ear, and helped by others may sing correctly almost any passage, with, or even without, a glance at its component notes; but if he pronounces their names, if he *sol-fa* them, we may be sure that he at least looks at them. It is in this way, I believe, the *sol-fa* syllables to be most useful, and it is with this view that I have always advocated their use, notwithstanding their obvious imperfections and their insufficiency for the requirements of modern music.

These imperfections are, of course, most obvious under the "fixed" or immovable *Do*. That all the sounds into which the octave can be divided should be represented by seven syllables; that one syllable should lend its name to, at least, three different sounds—*Sol*, for instance, to G, G \sharp and G \flat , may even to G \times and G \natural , is theoretically an absurdity which must continually present itself to the least thoughtful student; one for which I should have sought a remedy long ago had I ever found it to present any considerable practical difficulty. I have never found students who understood the construction of the scales they were using in the least puzzled by the F \sharp in the key of G, or the B \flat in that of F, though they call the one *Fa* and the other *Si*. On the contrary I fear that in many cases they sang these notes, however correctly, with less consciousness that they were sharp or flat than I should have desired; and I am about to propose a mode of modifying or altering the *sol-fa* syllables, not in the belief that such modification will save the student trouble, but with the certainty that it will oblige him to think, and prove to his teacher that he is thinking. For every contrivance by which a student is spared thought lessens the value of what he studies, and in the same degree impedes its acceptance as an essential part of an education. "Assistance" in musical performance, whether on the part of performer or listener, may, or may not be, recreation; the study of music never can be, nor should it be if it could, made anything of the sort.

(To be continued.)

MRS. SIDDONS AND MASTER HENRY WALKER.

The following is from a New York paper:—

"The opening entertainment of the Franklin Library Association was most decidedly a success. The programme offered by Mrs. Scott-Siddons was a well-selected one, and this gifted lady-recitationist completely charmed her large audience. After the reading of 'Lady Clare Vere de Vere,' in part first of the programme, Mrs. Siddons introduced to her audience Master Henry Walker, her musical *protégé*, who has attained the age of only eleven years, and who, to say the least, is a prodigy in musical science and culture, and whose piano performances were characterized by a degree of precision and a brilliancy of execution which many a skilled musician of mature age may strive in vain to exhibit. Master Walker not only evinced capability, but seemed perfectly at ease, whether in the performance of Beethoven's sonatas, Thalberg's 'Home, sweet Home,' or the less classical pieces he executed, and his audience manifested their delight by frequent and hearty encores."

DARMSTADT.—One of the principal features at the second Philharmonic Concert was Robert Schumann's E flat major Symphony. The other important orchestral piece was Mendelsohn's "Fingal's Cave Overture." The pianist of the evening was Herr Treiber, conductor at the Landschaftliches Theater, Gratz. He played Volkmann's Concerto, a Ballad by Reinecke, an Andante by Brahms, and the "Spinnerlied," by Liszt. Madame Mayr-Olbrich sang a new song by Herr Nesvada, and an air from *Idomeneo*.

MUNSTER.—The Festival of St. Cecilia was celebrated by two concerts which went off admirably on two consecutive days. On the first day, there was a performance of Herr Max Bruch's *Odysseus*, in which Madame Joachim, Mdlle Sartorius, and Herr Gura took the principal parts. The programme of the second day included Weber's overture to *Oberon*, and Cherubini's overture to *Anacreon in Ionia*. Mdlle Sartorius sang Beethoven's grand scena, "Ah, Perfido!" and Taubert's "Gute Nacht;" Madame Joachim, who was rapturously applauded, gave the first five pieces from Schumann's *Frauenliebe*; Haydn's "Schaferlied;" Grimm's "Minnelied;" and Mendelsohn's "Rosengrus;" while Herr Gura contributed as his offering "Der Blumen Rache," by C. Löwe. Herr Barth played Beethoven's Romance in D major, Op. 40 (here given with pianoforte accompaniment), and a Romance of his own. Both concerts were under the direction of Herr Grimm.

PROFESSOR TYNDALL ON SOUND.

Professor Tyndall delivered on Saturday the first of the usual series of Christmas lectures at the Royal Institution, adapted to a juvenile auditory, and there was a very large attendance. The subject of the present series is "Sound." The lecturer began by explaining the substantial character of air, telling how we live at the bottom of an ocean of air, which presses upon the surface of the earth with a force nearly as great as one ton weight to the square foot. The reason that the pressure is not felt is that the air inside living organisms presses with the same force as the air outside, equilibrium being the result. Professor Tyndall next told how air can be thrown into waves, and when these waves beat against the drum of the ear the sensation of sound is the result. He placed a bell with its clapper at work under the glass receiver of an air-pump, and when the air was drawn out of the receiver the tinkling of the bell could no longer be heard, there being no air to convey the vibrations of sound. Sound-waves travelled through air with the velocity of 1,090 feet per second when the air is at freezing temperature, but somewhat slower at higher temperatures; he estimated the velocity in the warm lecture room at about 1,100 feet per second. He exhibited a "sensitive flame," consisting of a gas flame about eighteen inches long, produced by the aid of a gasometer, in which the pressure was so regulated as to keep the flame just on the point of flaring, but burning steadily notwithstanding. Sharp sounds caused this flame to flare, whereby it shortened itself to less than half its length; it would shorten itself to the ticking of a watch, and become a ticking flame for the time being. Professor Tyndall said that these sensitive flames were first discovered by an American man of science, and that the experiments of Mr. Barrett and others at the Royal Institution led to improvements in the method of producing them, which considerably exalted their sensitiveness. He intended to use one of these flames as an indicator throughout his present course of lectures on sound. Professor Tyndall closed by showing that hydrogen gas was a worse conductor of sound than air, and by exhibiting some experiments relating to the reflection of sound from curved and plane surfaces.

The second lecture took place on Tuesday afternoon. Professor Tyndall began by explaining the difference between music and noise. He said that Galileo once entered the cathedral at Pisa, where he observed a lamp swinging from the roof; hundreds of people had seen it swinging there before, but, like seed falling upon stony ground, the fact conveyed no new ideas to their minds. The great Galileo, however, noticed that whatever the length of the oscillations described by the lamp they were all made in the same time; and that is the principle of the action of the pendulum. A tuning-fork acts just like a pendulum: it makes a regular number of vibrations in a given time—hence it produces a musical sound. Music is due to regular impulses following each other with great rapidity; noises—such, for instance, as shaking tools in a box—are due to irregular impulses. Professor Tyndall took a revolving metal disc, pierced near its circumference with a ring of holes. He then held a tube, from which air was blowing, in such a manner that a puff of air passed through each hole as it came before the mouth of the tube. The result of thus cutting the jet of air into a series of puffs was the production of a musical note. He then showed that a series of tapping noises produced a musical sound when they were made to follow each other in sufficiently rapid succession, and he added that if the puffs of a locomotive could only be made to follow each other quickly enough the result would be one of the finest musical sounds ever heard. He exhibited a variety of brilliant experiments, showing how optical expression can be given to musical sounds; and he closed by explaining the principles of the construction and use of the "siren," an instrument which produces musical sounds by emitting puffs of air, and at the same time indicates the number of puffs per second which cause any particular sound. The lecturer said it was called a "siren" because it would sing under water; the fabulous sirens were said to lure mariners to their destruction by sub-aqueous melodies. He, however, did not anticipate that the siren singing in the tub before them would lure any boy or girl present to destruction, and the healing of the instrument in the water justified him in expressing that opinion.

WELSH CHORAL MUSIC.

Mr. Brinley Richards presided at an Eisteddfod held in Liverpool on Christmas Day. His opening address contained the following observations :

"The revival of choral music in Wales is one of the most gratifying events of the day. I say 'revival,' because we are really 'restoring' one of the traditions of our country. There are numerous allusions to choral music in the earliest parts of Welsh history. In an ancient manuscript—*Y Triod yngnys Prydain* (*The Triads of Britain*)—about the third or fourth century, there is a brief chronicle of the principal occurrences of the time. Among other things, it mentions the 'Three perpetual choirs of the Island of Britain.' These choirs consisted of 2400 religious persons, 100 being appointed to attend the choir of the abbey for each hour, so that 'the service of God might be without ceasing.' Long after this, we have again vivid descriptions of music in the twelfth century—the Augustan era of music—by Geraldus Cambrensis. To come to our time, and to modern writers, I might quote the opinions of the most eminent authorities, Dr. Burney and Dr. Crotch, and even Mr. William Chappell—who is somewhat sceptical about Wales—acknowledges, in his valuable work on 'National Music,' that 'part-singing' was common in our country. The knowledge of choral music is therefore nothing 'new' in our history; and I have, I think, good reason for asserting that in this respect Wales stands alone. I have been 'taken to task' by some writers for my remarks on this subject, but my opinion remains unchanged. I alluded to choral singing among our population; but I never wished it to be understood that choral singing in Wales was superior to all other in the present age. I spoke of it as a very remarkable fact among the working people of the Principality, and I still adhere to what I said. We all know that there are excellent choirs to be found in most European countries; but these are comparatively of recent date. I find no mention of choral singing among the people either in Scotch or Irish history; nor does Sir Robert Stewart, in his admirable lectures on Irish music, allude in any way to the subject. My own opinions of my countrymen may probably be considered too highly coloured. I will, therefore, refer you to a far higher authority. In alluding to the South Wales choir, the *Times* says—'Who can be indifferent to the fact that among the miners and labourers of the Principality may be found an organized choir capable of holding their own against the experienced vocalists of London,' and the same writer strengthens what I have so often said about choral music as an important social question. He remarks 'that the mere thought how these hard-working people employ their leisure hours is consoling to all who care for the welfare of their species.' Whatever difference of opinion there may be as to the abilities of our countrymen, there can be no question about their earnestness—and, considering what is now taking place throughout the whole of North and South Wales, I think I may truly explain in the words of one of our old poets,

Môr o gân yw Cymru i gyd
(All Wales is now one sea of song.)

ROYAL ALEXANDRA THEATRE.

The individual who adds a new house to the theatres of London confers as great a boon to the Boxing Day audiences as he who of old contributed a new image to the Pantheon. Such a niche in the Temple of Fame has been secured by those who inaugurated the pretty theatre in Park Street, Camden Town, bearing the name of one of the most beloved and popular ladies in the land. At this theatre, which is one of the most commodious in London, the proprietress presented her audience with an excellent bill-of-fare, the first two courses of which were composed of *Love in Humble Life*, and Mr. A'Beckett's *In the Clouds*. These were, of course, acted more or less in dumb show, the audience reserving themselves, as usual, for the pantomime, which was appropriately named *Mother Redcap; or, Harlequin Queen Fancy and the King of the Golden Mountain*, written by Mr. Leonard Garston. The introduction, which was bright, sparkling, and judiciously brief, but too long for the impatient audience, ended with a glittering transformation scene, representing "Queen Fancy's Home." An excellent harlequinade followed, and the "gods" were happy. The fun was fast and furious in the different scenes; the curtain falling, after the final scene of the "Glittering Halls of Resplendent light," on what was pronounced by the plaudits of an evidently critical audience "a capital pantomime." The scenery, by Mr. W. Maughan, was effective, and Mr. Geverding's music appropriate and well executed.

LONDON ACADEMY OF MUSIC.

The professional students of the London Academy of Music gave a concert, conducted by Professor Wylde and Herr Wilhelm Ganz, on Tuesday evening, Dec. 30th, at St. George's Hall, when the following vocal and instrumental pieces were performed, and gave evident satisfaction to a large audience:—

Rondo Brillante (Pianoforte, Miss Lila Hutton, late Free Scholar)—Hummel; Recit. and Air, "Revenge, Timotheus cries" (Mr. Roper)—Handel; Concerto in G minor (first movement) (Pianoforte, Miss Ritter)—Moscheles; Romanza, "Convien partir" (Miss Putney)—Donizetti; Trio, "O Memory" (Miss Harker, Miss MacGee, and Mr. Dunster)—H. Leslie; Concerto in B minor (first movement) (Pianoforte, Miss May)—Hummel; Cavatina, "Nobil Signor" (Miss Harker)—Meyerbeer; Rondo, "Ho Perduto" (Miss Rose Howard)—Paezello; Sonata (MS.) in C minor (first movement) (Pianoforte, Mr. G. F. Gear, Medalist and late Free Scholar)—G. F. Gear (Student); Aria, "Fra poco" (Miss MacGee, Free Scholar)—Donizetti; Aria, "Dove sono" (Miss Brahms, Free Scholar)—Mozart; Finale from Concerto in D minor (Pianoforte, Miss Kate Griffiths, Silver Medalist), Mendelssohn; Septet (first movement) (Pianoforte, Miss Willett, free Scholar)—Hummel; Song, "My queen" (Mr. Dunster)—Blumenthal; Trio, "La Carita" (Miss Brahms, Miss Rose Howard, and Miss Renwick, Free Scholar)—Rossini; Fantaisie de Concert (*Faust*) (Violin, Miss Perkins, late Free Scholar)—Alard; Aria, "Fra poco a me ricovero" (Mr. Sylvester)—Donizetti; Andante Spianato (Pianoforte, Miss Barth)—Chopin; Cavatina, "Mille volte sul campo" (Miss Adèle Myers)—Donizetti; Song, "Looking back" (Miss Giles)—Sullivan; Solos, a. Fugue, Allegro vivace, in D, b. Schnell und Beweglich (Pianoforte, Miss Howard)—Mendelssohn; Song, "Are other eyes" (Miss Brahms, Free Scholar)—C. K. Salaman; Song, "Lo parlare d'amor" (Mrs. Farley)—Gounod; Part Song, "Sweet the Angelus is ringing" (Misses Brahms, MacGee, Shackleton, Green, Tomsett, Putney, Stevens, Falcke, Myers, Harker, and Earwaker)—Smart.

It is worthy of note that the first movement of a pianoforte sonata, composed and played by one of the students, Mr. G. F. Gear (a Medalist and late Free Scholar of the Academy), pleased so much that the young artist was warmly recalled to the platform at the conclusion, to receive the unanimous applause of the audience. Mr. Gear is a son of Mr. Händel Gear, the well-known and esteemed professor of singing.

—
HAPPY THOUGHT" READINGS.

After making some successful experiments in the country, Mr. F. C. Burnand has brought his "*Happy Thought*" Readings to town, and added it to a long list of entertainments for the present Christmas season. The New Gallery adjoining Hengler's Cirque is the very convenient *locale* of this fresh attraction, and there, on Monday evening, a goodly number of Mr. Burnand's friends and the public generally assisted at a most successful *début*. An author is not necessarily the best reader of his own works, because, though he must be supposed to have the clearest conception of their meaning, he may be deficient in the dramatic art needful for vivid delineation of character, and also in those physical qualifications which cannot possibly be acquired. Mr. Burnand certainly labours under one disadvantage. His voice, while strong and agreeable, is not very flexible, and does not readily lend itself to the changes which are such a powerful aid to expression, and, above all, to characterization. But against this deficiency our new entertainer—the term scarcely applies to one who has entertained us all for years past—can set many and decided qualifications. Mr. Burnand has a clear enunciation, his facial expression is admirable, his action easy and suited to the word, and he evinces not only the shrewd sense of humour which might be expected in a successful humourist, but also considerable skill in the embodiment of character, as far as that is possible to a reader. On the whole, therefore, Mr. Burnand must be pronounced fitted for the difficult work he has undertaken. But even were this the case in a less degree than it is, success might confidently have been predicted for the reading of the happiest of those "*Happy Thoughts*" which have so long enlivened the pages of *Punch*. Mr. Burnand had no difficulty whatever in keeping his first London audience in a roar of laughter from beginning to end, the result being due not wholly to quaintly-humoured conceits, but in part to an absolute truth of detail, which persuaded the audience that, at some time or other, they had made the same observations of character themselves. Mr. Burnand has a keen eye for "life in little," and his description of Slumborough Railway Station, with its one

dilapidated truck, its solitary porter, who whistles variations on "God Bless the Prince of Wales," and its impulsive station master, who acts with terrific promptitude upon false anticipations of what you wish to say, presents a capital example of his art. With the rest of the sketches shown on Monday night, as with this, the audience were delighted, because, for all the necessary exaggeration in gross, they recognized that faithfulness of detail which can give a semblance of reality to creatures of the imagination. Mr. Burnand began with the journey from Choppford to Furze, described the awkward mistake which took his hero to the Duke of Slumborough's as a doctor, and finished the first part with the memorable evening at Plyte Fraser's when the comic song about the pigs achieved such a dismal failure. But the greatest success was made in the second part, which comprised the trawling trip on board the yacht Sylphide, and a description of the stomachic results of the "lob." Nothing could have been better than Mr. Burnand's pourtrayal of the gradual on-coming of sickness; or more humorous than the partly acted, partly described scene at luncheon, when the table was "scientifically balanced," but the guests were not. The enjoyment of the audience at this part of the reading knew no bounds, and we suggest to Mr. Burnand that his hero's forthcoming work on "Typical Developments" might well devote a chapter to the curious delight which people take in an analysis of other people's sufferings. Mr. Burnand was frequently and loudly applauded, but applause was not the most eloquent testimony to the merit of his entertainment. If anybody wants a hearty laugh this Christmas-time, let him go to the New Gallery in Argyll Street.

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ITALIAN OPERA AT BRIGHTON.

(From the "*Brighton Daily News*.")

The brief though enjoyable visit of Mr. Mapleson's Italian Opera Company terminated on Saturday, December 20, with a capital performance of *Lucrezia Borgia*, to hear which the most brilliant and fashionable, as well as the most numerous and appreciative, of the audiences which have been present in the Brighton Theatre during the past week, assembled. As at the representation in 1872, the three characters of Lucrezia, Maffio Orsini, and Duca Alphonse were undertaken by Mdlle. Tietjens, Mdme. Trebelli-Bettini, and Signor Agnesi respectively, than whom it would be impossible to name three artists more qualified in every way to fill these parts. Were it necessary it would not be easy to say anything new of Mdlle. Tietjens' *Lucrezia Borgia*, as for years past it has been acknowledged on all hands to be one of her greatest tragic characters; and no genuine opera-goer needs to be reminded of the many excellencies which mark her impersonation. It does not, as do some of her characters, afford her opportunity for occasional brilliant display; the merit of her assumption consists rather in its artistic completeness, which, on this occasion, was as apparent as ever. What has been said of Mdlle. Tietjens applies not less truly to Mdme. Trebelli Bettini, undoubtedly the finest Orsini that has trod the stage for many years past. Although really but a second part, in her hands it acquires increased importance, and makes her "the observed of all observers." Her finished and expressive rendering of "Il segreto per esser felice" evoked its customary ovation, and its repetition was emphatically insisted upon; in fact, had the audience been allowed their own way, it would have had the honour of a double encore. With the applause which greeted this air came other marks of approbation, in the shape of bouquets, of which some five or six were thrown to her. The Duca Alphonso of Signor Agnesi is one of the great Italian baritone's finest characters; and never have we heard him sing his music or act his part better than on Saturday evening. The weak point of the company—its want of good tenors—was again brought into prominence, Signor Antonio Aramburo, while imparting to the music of Gennaro all its requisite force, failing to mingle with it that sweetness and mellowness which is characteristic of every true tenor voice. Still he got through the part very respectably if not very brilliantly. The minor parts found efficient representatives in Signors Kinaldini, Casaboni, Zoboli, and others; and the band and chorus, under Signor Li Calsi, were satisfactory and effective. Another year, however, we hope to see the band more evenly balanced than it was during this visit.

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

SIXTEENTH SEASON, 1873-4.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

TWELFTH CONCERT,

MONDAY EVENING, JANUARY 12, 1874.
To Commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in A major, Op. 41, No. 3, for two violins, viola, and violoncello—MM. STRAUS, L. RIES, ZERBINI, and PIATTI Schumann.
SONG, "Sul tramonto"—MR. SANTLEY Filippi.
VARIATIONS, in E flat, Op. 35, for pianoforte alone—DR. HANS von BÜLOW Beethoven.

PART II.

SONATA, in D major, Op. 102, for pianoforte and violoncello—DR. HANS von BÜLOW and SIGNOR PIATTI Beethoven.
SONGS, { "The Shepherd's Lay" } MR. SANTLEY Mendelssohn.
TRIO, in C minor, Op. 66, for pianoforte, violin, and violoncello—DR. HANS von BÜLOW, STRAUS, and PIATTI Mendelssohn.
Conductor MR. ZERBINI.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, JANUARY 17, 1874.
To Commence at Three o'clock precisely.

Programme.

QUINTET, in G minor, for two violins, two violas, and violoncello—MADAME NORMAN-NEGRUDA, MM. L. RIES, STRAUS, ZERBINI, and PIATTI Mozart.
SONG, "Sunshine in the Rain"—MADAME NITA GAETANO Tours.
SONATA, in A minor, Op. 42, for pianoforte alone—MR. CHARLES HALLE Schubert.
SONGS, { "A flow'ret thou resembles" } MADAME NITA GAETANO Schubert.
TRIO, in B flat, Op. 97, for pianoforte, violin, and violoncello—MADAME NORMAN-NEGRUDA, MR. CHARLES HALLE, and SIGNOR PIATTI Beethoven.
Conductor SIR JULIUS BENEDICT.

DEATH.

On January 1st, at Marine Terrace, Margate, JOHN THOMAS HART, of 14, Princes Street, Leicestershire Square, aged 68.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JANUARY 3, 1874.

THE *Messiah* has been produced in Paris, and received so well that it has had a second performance, which met with such favour that a third is announced for the 9th of the present month. Little significance belongs to a *Messiah* concert at Christmas time, as a general rule, but the Parisian concerts present an exception so remarkable that we may justly refer to them in a conspicuous manner. Curiously enough, there are food for reflection, and a good deal of accidental propriety, in the place where Handel's sacred masterpiece first challenged the verdict of a Parisian audience. Everybody knows the building in the Champs Elysées, which used to be called the Cirque de l'Imperatrice; and everybody knows, also, the sort of entertainment commonly there presented. It is an edifice dedicated to clowns, conjurers, acrobats, and equestrians—a place where folk go simply *pour passer le temps* in a fashion making the least possible demand upon their intellectual faculties or their aesthetic taste. We have not the smallest desire to underrate the

witticisms of Mr. Clown, or the coolness and muscle of the Bounding Brothers of the Burrampoora. All have their worth, but it cannot be denied that from the ordinary entertainment of the Cirque to a performance of the *Messiah* is a "far cry." Considerably astonished, therefore, must any *habitues* have been, who strayed "quite permiskus" into the place on the evenings when Handel's music was supreme within its walls. Some may see here an analogy to the phenomenon of the *Messiah* being performed in France under any circumstances. Rightly or wrongly, the "great nation" is looked upon as a vast cirque, within the borders of which are nothing but acrobats, clowns, conjurers, and posturers of some sort or another. Just as the Netherlands were once the "cockpit of Europe," to which everybody went who desired to flash his maiden sword, so, now, France is the European theatre, manned by a strong company warranted to play tragedy or comedy with equal success all the year round. But do we not wrong our neighbours in this matter? Such sweeping judgments are dangerous, and none have better reason to know this than Englishmen, the "governing classes" among whom were so miserably out in reckoning up even their own cousins of the United States. We once took the frothy, spouting politician who "stumped" the country for votes as a measure of the country at large, and set down the Yankees as a selfish, time-serving lot, knowing only of such immediate sacrifices as promised big results in the long run. But it turned out that the stumpers were scum thrown to the surface by the ever-boiling cauldron of American politics. When the slavers wished to carve a nation out of the great Republic we saw that beneath all the effervescence a strong life, a sturdy heroism, and a grand love of country prevailed. It may be, therefore, that the heart of France is not so bad as we think it. The morality of our neighbours may not be neglected on the *Parisian* stage; nor their aestheticism be truthfully represented by *opéra-bouffe*. Every man among them, perhaps, is not engaged in striking attitudes to impress every other man, or making windy asseverations which he knows to be false. It is always the solid worth of a nation which most completely hides itself from distant observers. Caperers and mountebanks make themselves conspicuous enough—it is their business to do so; but for one of these there may be a dozen who work out their lives with a steady purpose to achieve the best possible for their generation, and, consequently, for themselves. Some such conclusions are forced upon us, at least with regard to music. It would be useless to deny that the musical genius of France stands apart from that which has most enriched the world. France, while, it points with just pride to men like Auber, Herold, and Gounod, cannot boast of a Beethoven, a Mozart, or even of a Purcell. But the conclusion should not be drawn that it is unable to appreciate the works of the greatest composers. Indeed, any such conclusion would fly in the face of accomplished facts. For proof of this, take the Popular Concerts of M. Pasdeloup, which for several years have tested the love of good music prevalent among, not French connoisseurs, but the French people. M. Pasdeloup has no reason to complain that his supporters are few, or that their taste is below the standard he so wisely and boldly set up. Sunday after Sunday his concerts are attended by crowds, who listen eagerly to the great German masters, and fight each other about the claims of Wagner with an earnestness far exceeding that shown among ourselves. The lesson thus taught is now enforced by the reception given to Handel's *Messiah*.

Unfortunately, not one of the gentlemen whom our great "dailies" support in Paris thought it worth while to attend the performance; but the French journals are unanimous in recording its success, and in wisely and generously commenting upon the music. Three *Messiah* concerts in rapid succession have a significance not to be gainsay'd, and upon which it is needless to dwell. Let us state, however, that English musicians have now ample reason to believe that it is the *entrepreneurs* of France, not those for whom they cater, who perpetuate the notion of French low and frivolous tastes.

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MR. GEORGE GROVE.

(From the "Orchestra.")

The retirement of Mr. George Grove as secretary to the Crystal Palace company should not be allowed to take place without some recognition of the services which, in that capacity, he has rendered to art during a lengthy and zealous career. We do not here refer to any testimonial which might convey the appreciation of personal admirers; these compliments are all very well in their way, and will, no doubt, be forthcoming in some shape or form on the present occasion. But we think a recognition should be tendered to Mr. Grove by the public at large—a valedictory expression of good will, and especially an acknowledgment of past energy. The musical department of the Crystal Palace is now its most attractive feature. What the Crystal Palace would be without its Saturday Concerts, its musical festivities, its chamber performances, opera performances, and choral gatherings can only be dimly imagined. Certain it is that these events, varied from time to time, and occurring in rapid sequence, form the mainstay of the enterprise. Now, to the energy and tact of Mr. George Grove the efficiency of this department is mainly due. The winter musical season is his special bantling, and he has ever arranged the yearly engagements and effected the scope and order of the programmes with loving care. His productions have formed many important epochs in the history of performed music: and the benefit thus done to the active art has been important; for the influence of performances such as those at the Crystal Palace does not stop within a Sydenham area. It extends to other musical societies—provokes emulation, and leads to a general activity among all competitors. The busy head at the Crystal Palace hunted up forgotten treasures in Germany, and produced important, but neglected, works; to him we owe the hearing of the Reformation Symphony, and many a gem of Schubert, and a fair sample of Schumann's workmanship, such as it is. But his good work has not stopped here. Incidentally he has helped, by example, to bring about the recent activity in musical circles, the exhumation of half-forgotten masterpieces, the importation of foreign works, and the freshening up of music generally, alike as regards *répertoire* and execution. Mr. Grove's sympathies are by no means confined to the musical sphere. He is also renowned for his study of Oriental languages and subjects of research; and he is, in addition, an excellent "administrator" in whatever practical ground his services may be required. He leaves behind him at the Crystal Palace such a reputation as his successor will be fortunate to keep without disparagement. But, before the glass doors finally close upon him, we would fain see some public appreciation of what has been and what is in part ceasing to be. Could not the directors give a Grove Day at the Crystal Palace?

MR. WILLIAM TELBIN, one of the most justly famous of our English scene-painters, almost the last of a race of giants in their line, died on Christmas Day, in his sixty-first year.

THE Monday Popular Concerts will be resumed on the 12th inst. After the engagement of Dr. von Bülow is terminated Madame Schumann will arrive; and, still later, Joseph Joachim.

ROYAL ALBERT HALL CHORAL SOCIETY.—The *Creation* is to be performed at the next concert of this society, on the 8th inst. The solo singers announced are Mdm. Lemmens-Sherrington, Mr. Sims Reeves, Mr. Raynham, and Signor Giulio Perkin, who will make his first appearance in London on this occasion. Dr. Stainer will preside at the organ, and the performance will be conducted by Mr. Barnby.

ROTTERDAM.—M. Jules de Swert performed with great success at the last concert of the *Eruditio Musica*.

CONCERT.

MR. AGUILAR has re-commenced his series of performances of piano-forte music. The programme of Dec. 22nd was as follows:—Sonata in G, Aguilar; Nocturne, Aguilar; Grand Polonaise Brillante, Chopin; Melody in F, Rubinstein, and "Spinnerlied" (*Fliegende Holländer*, Wagner) (Mdle. Marguerite Barbier, pupil of Mr. Aguilar), Liszt; Prelude and Fugue in E flat, Bach; Sonatas, *Maid of Orleans*, Sterndale Bennett; *Lieder ohne Worte*, Mendelssohn; Fantasia on *Faust* (Gounod) (Mdle. Marguerite Barbier), Aguilar; Warum? and Novelette, Schumann; *Le Désir* (Transcription), and *Couleur de Rose* (Galop brilliant), Aguilar. There was a very good attendance.

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PROVINCIAL.

ST. JOHN'S, KENT.—The members of the Brockley Choir gave a concert on Dec. 23rd, at the Lecture Hall, which proved a great success. A selected body of singers from the Stockwell Orphanage sang various pieces with effect, and the music given by the Brockley Choir gave great pleasure to the audience. Mr. Ch. J. Bishenden was the soloist, and gained enthusiastic applause after singing "Nazareth," "A winter night," &c. Mr. Nicholson conducted.

ROCHESTER.—The new choral society gave its first concert on the 8th ult. in the large hall of the Corn Exchange, which, although capable of containing about 1,000 persons, was completely filled with subscribers. *St. Paul* was most effectively rendered. The "principals" were Miss Edith Wynne, Miss Dones, Mr. E. Lloyd, and Mr. Lewis Thomas. The orchestra, consisting of 40 performers, supplemented by two harmoniums performed upon by John Hopkins, Esq., organist of the Cathedral, and Signor Romano, and led by Mr. Willy, played in a way all that could be desired. The chorus, numbering 180 voices, sang with a freshness and precision rare in the southern provinces. The success of the concert is in a great measure attributable to the indefatigable worth of the conductor, the Rev. W. H. Nutter, minor canon of the Cathedral, who organized the musical part of the performance, and of the hon. secretary, G. Watson, Esq., who undertook all the rest. While these gentlemen continue in office a prosperous career for the society may be safely looked forward to.

MALVERN.—We take the subjoined from the *Malvern News*:—

"The last concert of the present season was given by the Malvern Philharmonic Society on Friday evening, in the concert-hall, which was attended by a fashionable audience. The choruses given by Malvern members of the Philharmonic were 'The winds whistle cold,' 'Red leaves,' 'The dream,' and 'Oh, hush thee, my babie,' which were conducted by Mr. Athorne. The professionals were Mrs. Walron Clarke and Mr. Whitworth Jones, both of whom sang with power and efficiency, and the Birmingham Glee Union, four gentlemen whose rendering of some of the best glees and part-songs for male voices gave very great satisfaction, and each in his turn gave a song with such sweetness and power of voice as only good musicians can produce. Mrs. H. Wilson played a solo on the pianoforte; Mrs. Walron Clarke accompanied the songs rendered by herself and Mr. Jones, with proficiency; and Miss Davies accompanied the songs and choruses. The members of the last named society did their best to give effect to the simple but pretty choruses they rendered, and altogether a pleasant evening was spent.—There was a large and fashionable audience in the College Hall, on Wednesday evening, to listen to the concert got up by the Collegians, assisted by Mrs. McDowall, Mrs. and Mr. Ehrke, and the Oxford Malvernians. The singing of the Collegians was chaste and correct. We have no room to go into details, but the gem of the instrumental pieces was Cowen's *False Caprice*, played in fine style by Mr. W. Cooper. The only encore of the evening was awarded to the madrigal, 'Down in a flowery vale.' The part-songs and choruses were finely rendered by the choir, and the singing of Mrs. McDowall and Mrs. and Mr. Ehrke was effective. Mr. Haynes conducted with spirit, and assisted at the harmonium; Mr. Quarterman presiding at the pianoforte."

GHENT.—Madame Galli-Marié concluded her engagement at the Théâtre Royal, by appearing as Rose Friquet in Aimé Maillard's *Dragons de Villars*. She was much applauded, and called on several times, in the course of the evening.

DRESDEN.—The Abbé Franz Liszt's oratorio, *Die Legende von der Heiligen Elizabeth*, was given at the re-opening of the Altstädtisches Hoftheater, after the death of the late King. The public listened patiently with the respect due to a musician of the Abbé's reputation, but they were not enraptured with his work. Quite the contrary.—The Théâtre Royal re-opened with Gluck's *Iphigénie auf Tauris*, Mdm. Kainz-Prause sustaining the part of the heroine; Herr Degèle, that of Orest; and Herr von Witt that of Pylades. At present, M. Ambroise Thomas's *Mignon* holds possession of the bills. Mdle. Malten has made a great impression as the heroine.

DECORATIONS FOR AGE AND MERIT.

(From "Another World.")

" . . . The gate of future success, honour, and riches
is always open to you."

(Concluded from page 866.)

In our world all particulars of conduct and goodness, no less than deviations from them, are known; nothing on these heads is, or indeed can be concealed. I am now speaking of an advanced period of my reign; for at first, and in what I may call the intermediate or transition period, it was otherwise. Then there were many laws and precepts established, now all but obsolete,—for since that period, the occasion for appealing to them has scarcely ever arisen. As an example, the love and practice of truth are amongst the very first things inculcated in the child, and are now everywhere and by all classes practised in Montalluyah. Laws, then, supposing the possibility of a deviation from truth are very rarely appealed to—such as, for instance, the precept, "Ask not your neighbour what you know he wishes to conceal, lest he lie," and the accompanying law forbidding one person to annoy another with improper questions, and thus probably draw forth untruths. These, like the laws and precepts enjoining all to industry, and many others, belonging to a past age and a different state of things, were only needed in the intermediate epoch, just as particular remedies were then required to cure the diseases of those who, born before my reign, had in their childhood and youth been weakened by disease, or had received into their systems the germs of future intense suffering, which, had the child been born later, would have been completely eradicated in their incipiency. But as these maladies existed in the intermediate epoch in their virulence, we were for a time obliged to continue the principle formerly adopted,—that of expelling one poison by administering another.

The fact that everything belonging to women is not merely known, but adequately recognised and rewarded, makes them contented and happy. Under the system existing before my reign this was not so,—the most beautiful were often the most discontented; they were more easily acted upon by evil spirits, who assumed the fairest and most seductive appearances to lure their victims; they were often the most susceptible to flattery, and easiest led astray; and when once drawn from the proper path, they were the most cruelly persecuted by a class of inferior persons, who, had their own secret conduct been known to man as it is to a superior order of beings, would never have dared to throw even the smallest stone at their persecuted sister, led astray, as is too often the case, by the very excess of a virtue which defective education had left unbalanced by regulating qualities.

Although it was one of the best known precepts of our religion that the fold should always be open to receive strayed sheep, these pietist professors, with the precept on their lips, took care that the strayed ones should be cruelly worried and scared from the fold.

This, however, is not surprising when it is recollected that those who were themselves most impure were ordinarily the first to vilify and persecute the offending one. From tests, the accuracy of which left no doubt, I learned that this acrimonious bitterness against their suffering sisters was nearly always instigated by a desire to conceal their own defects, to raise themselves, as they thought, by depreciating others, and to lay hypocritical claim to a superior austerity and goodness which was not theirs. The really pure—and for the honour of the past age of Montalluyah, I must say there were some

few who were truly good—were those only from whom the sinner received sympathy and encouragement to return to the path which had been for a time forsaken.

Even she who receives a qualified or indifferent age-decoration can, if she pleases, bring her case before the kings, and strict justice is invariably done to all.* None rebel in word or spirit, but all invariably use their efforts to recover lost ground before the time arrives for receiving the next decoration. In such laudable efforts they are assisted; all means being used to cure the patient. When, from repeated tests, we are satisfied that the penitent's reform is sincere, she is received with open arms by the highest of her rank, as though she had never been other than spotless; and at any time to remind her of the past, or even to make the slightest allusion to that past, would be looked upon as a heinous offence, and punished accordingly. Thus, a qualified order acts at the same time as censure and protection.

ADVOCATES.

I ought to mention that there are advocates selected by the State from amongst the most eloquent and able men, charged specially to bring before the proper tribunals every case where any persons, men or women, think themselves wronged. There are also able men, advocates to represent the interests of society. The former, or people's advocate, if he thinks right, advises his client by the gentlest means to desist from her cause; but if his efforts prove ineffectual, which seldom happens if the cause he advocates be good, he is bound to proceed, and if necessary to bring the question before the kings. Did there prove to be any real doubt or serious difficulty, the case would be referred even to me. The advocates of society, like the people's advocates, are disciplined in the practice of truth and justice, and if they think that there is anything in the case in favour of the appellant they are honourably bound to state it to the tribunal. This is done in the interest both of justice and of society itself, which might otherwise be injured in the person of one of its members.

Both classes of advocates occupy very high positions, and would not condescend to take fees of their clients. They are wholly remunerated by the State. They have no interest in the issue, and are equally honoured whatever the result may be, for society always gains by a just decision.

Hermes.

ROME.—Some remarkable scores by old masters have recently been discovered among heaps of manuscripts without value in the library of the Dominican Monastery, and in that of the Augustan Monastery. They are supposed to belong to the Flemish school of the 16th century, and the names are mentioned of Dufay, Josquin Després, Willaert, and Orlando Lasso. Pieces of Palestrina, also, pieces hitherto unknown, and not included in the so-called complete edition of his works, have been found. Thanks to the intervention of the Prussian Ambassador at the Court of Rome, a German canon succeeded in collecting and carrying off a certain number of these marvels. Since then, the monks have refused to let any one see them. It is to be hoped, however, that a competent person will soon examine them all, and enable the public to form a just notion of their value.—The Florentine Quartet, under the direction of Herr Jean Becker, gave a most successful concert at the Palazzo Caffarelli, the residence of the German Ambassador.—Another concert is worthy of being mentioned on account of the somewhat unusual fact that Signora Stella Neri, the young lady giving the concert, is a member of the *corps de ballet* at the Teatro Apollo, as well as a clever pianist. In the latter capacity she performed very admirably a number of compositions belonging to the most different styles.—The Teatro Apollo was to open with *La Forza del Destino*, sung by Signore Potentini, Bedetti, Signori Capponi, Collini, and Maini. The second opera was to be *La Favorita*, with Signora Biancolini, Signori Perotti and Sparapani; the third will be *I Goti*, produced under the direction of the composer, Signor Gobati. The first ballet will be *Alfa ed Omega*, by Monplaisier, with Signora Cucchi in the principal part.

NATIONAL MUSIC MEETINGS.

(To the Editor of the "Musical World.")

Sir.—The success of an institution founded for the purpose of encouraging the cultivation of an intellectual recreation, such as music, among every class of the community must interest all who take pleasure in watching social progress, and the means by which it is insured.

The National Music Meetings were organized two years ago. Choral societies, bands, and soloists were invited to compete for valuable prizes; a council was formed, consisting of the most eminent authorities in music, from which body the competitors for prizes at the two series of meetings which have already been held elected their respective juries by ballot.

The best compositions were chosen to be prepared for performance in competition, the preparation of all the pieces named for each class of competitor being imperative.

In addition to the prizes, diplomas were offered for efficiency in various branches of music, and tests of merit by these means established such as never heretofore existed upon so large a scale in combination.

The plan of this public Academy of Music, which I induced the directors of the Crystal Palace to adopt, had, and still has, its enemies. It was looked upon with suspicion at first, even by those who are most noted for the support they give to any movement intended to advance the popularity of art. Some declared it to be unwieldy; by others it was considered too comprehensive in its scope; a few—very few—recognized the object it would serve; and to the staunch exertions of those few is to be attributed the present satisfactory position of the undertaking.

The Brixton Choral Society, the South London Choral Association, and the Tonic Sol-fa Association Choir were the first London societies to come forward, while in Bristol a choral union of eighty men's voices was constituted, and in South Wales vigorous measures were taken to form a choral society, five hundred voices strong, among the coal-miners, iron-workers, petty tradesmen, and their families of the Aberdare district.

The formation of these two choirs is the earliest indication of the influence of the National Music Meetings. At the first series of meetings, in 1872, not more than five choral societies entered to compete; at the second series, last Midsummer, this number was doubled. The excitement caused by the contest for the Challenge Prize in July will not easily be forgotten by those who witnessed it.

The example set at Aberdare has been followed in North Wales, and a choir, which I am informed already numbers fifteen hundred members is preparing to contest the possession of the Challenge Prize next year.

An influential meeting was held in Norwich, at Messrs. Gurney's Bank, on the 9th inst., when it was resolved to take steps to form a Norwich Representative Choir, to sing at the National Music Meetings in 1874. The Liverpool Representative Choir, formed for a similar purpose last spring, is actively employed in augmenting the number of its members, in order to enter the class for choral societies of two hundred voices each.

Thus it will be seen that the National Music Meetings have had important influence upon the extension and encouragement of choral music in many parts of the United Kingdom, and that, according to the place of their organization, a practical knowledge of the very best music is diffused among all executants taking part in the competitive performances.

The experiment they necessarily involved having been tried and proved successful, those who have hitherto held back, being unwilling to associate themselves with any enterprise of a pioneering character, may now fearlessly join in a movement which, upon the authority of *The Times*, is "calculated to effect a world of good in a particular direction, and therefore has a claim upon the help and countenance of philanthropists." This "help and countenance" I claimed in many quarters two years ago without meeting with any very favourable response. It has latterly been volunteered liberally enough. Owing to the occurrence of the Handel Festival in 1874, the competitions in several classes are suspended next year, but this does not imply that the classes referred to are permanently closed.

The competitions in solo singing have been highly beneficial in many respects, and will be resumed hereafter. A class for choral societies of female voices will also be opened at future meetings. The prizes offered to military bands should induce many competitors to enter, and it is much to be desired that officers and other authorities, having military music under their control, should take advantage of the opportunity afforded by the National Music Meetings to improve the performances of bands of regiments of the Line, by arousing a spirit of emulation among bandmasters.

As an institution, the National Music Meetings promise to make their mark upon the advancement of good music in this country. A desire to facilitate the progress and knowledge of practical music led me to publish the music copy books, which set forth a plan of tuition

now generally adopted, to originate the three years' system of dealing in pianofortes, which has brought the purchase of a musical instrument within the reach of everybody, and to organize these competitive performances, which I venture to believe will serve the cause as well as have the two other innovations I was the first to introduce.

The forthcoming series of National Music Meetings will be held on alternate days with the Handel Festival, in June next. I am, Sir, your obedient servant,

WILLEST BEALE.

Crystal Palace.

The Time is at Hand.

In 1723, Johann Sebastian Bach went to Leipzig in fulfilment of an important appointment. The attention of the erudite Solomon Deyling was called to the extraordinary power of the musician, which at once inspired him with the idea of turning these gifts to high usage in the service of the Church. Moreover, as the public attention was being estranged from the Reformed to the Roman Church by the celebration of choral services, in which the renowned artists of the Italian opera took part, Deyling, in the welfare of the Reformed Church, deemed a counter charm necessary, and selected the subject of our Lord's Passion as the most worthy, and the season of its commemoration the choicest period of its performance. In furtherance of this design he proposed to Bach the composition of a scriptural Passion, wherein the text of the original should remain undisturbed, although relieved with various interpolated passages, upon the plan of the Hamburgh *soliquie*, and where the many chorales which form the very basis of Teutonic education might be pertinently introduced in order that a distinct congregational form might be given to the work. The latter feature, often ascribed to Bach's invention, was clearly not designed by that great musician, since it was even apparent in Handel's *Passions*, produced some years previously, and in the constant use of the same resource in oratorios immediately preceding and following Bach's. Three *Passions* are universally accredited to Bach—the first according to St. Luke, the second according to St. John, and the third according to St. Matthew. Of this triad the former is unprinted, while the authenticity of the manuscript is questionable; the latter is a work of far more importance than its companions, be they genuine or apocryphal. The *Matthew Passion* was first performed in St. Thomas's Church, in Leipzig, on Good Friday, 1729, and was afterwards allowed to slumber into forgetfulness for a full century, when it was raised into new life by that bright pioneer of musical advancement, Felix Mendelssohn. Why Bach's colossal work was allowed to lie in neglect it is almost impossible to surmise, since extraordinary efforts appear to have been used to make its production an occasion of more than usual moment, and to render its performance the fulfilment of Deyling's great scheme. There can be no doubt but that the young Mendelssohn's initiative movement gave a stimulus to general research after Bach's masterpieces; but since Mendelssohn's example nothing so bold has been designed or carried into effect as the scheme of daily performances of the *Passion* at the Royal Albert Hall in celebration of the event which it chronicles (carried into effect not long since by Mr. Joseph Barnby). Whether this is likely to become an established precedent, leading to the institution of similar commemorations, we cannot surmise, but that such a course of procedure is open to approbation from the million scarcely admits of a doubt. The question then remains, why, having gone so far, should the very day upon which the performance would gain double impressiveness be ignored—why should Good Friday, the anniversary of our Lord's crucifixion, be, in regard to musical commemoration, a *dies non*? It is true that the *Messiah* is very often given, but for such an occasion nothing could be more fit than the *Passion*. The music composed by Bach to illustrate the events in the life of our Saviour is a marvel of musical sorrowing. From first to last the tone of the work is that of sadness tempered with sublime resignation. And yet, having to keep his composition to such a level course, Bach has contrived to imbue it with grace, beauty, and dignity. The notes given to the narrator (the Evangelist) form scarcely aught but simple tenor recitations, while the utterances of our Lord, allotted to the bass voice, are impressive, and often melodiously beautiful. The contralto and soprano represent the suborned witnesses, the maids who interrogate Peter, and Pilate's wife.

REVIEWS.

R. COCKS & CO.

Songs by W. T. WRIGHTON. I. *The Blessing of Flowers.* II. *What chants the Nightingale?*

Born these songs are simple in structure, taking as to melody, and altogether easy. If there be any difference of merit in them, it is to the advantage of the second, which, we are sure, will become a great favourite among amateurs. The words, by James Roscoe, are pretty, and the music cannot fail to please.

Songs by J. L. MOLLOY. I. *The Ride.* II. *The Brook and the Wave.*

MR. MOLLOY having long ago won the ear of the public, it is hardly necessary to do more than call attention to these his latest effusions. We may say, however, that, though "The Ride" is a vigorous and telling song, "The Brook and the Wave" is much the more attractive from a purely musical point of view. The melody is very pleasing, and the accompaniment is marked by distinctive features of much unobtrusive grace.

Only a Passing Thought. Song. Poetry by Dr. MACKAY. Music by A. S. GATTY.

THIS song is likely to be as popular as the best from the same pen. It is well, albeit modestly, written, and shows rare good taste. Let amateur sopranos and tenors make it their own.

O Weary Eyes. Song. Written by M. F. Music composed by ANNE FRICKER.

In this song the composer has left to the singer more than his fair share of the work of making an effect. Miss Fricker should try and invent a melody instead of using stock phrases.

LAMBORN COCK.

Six Characteristic Pieces for the Pianoforte, by CHARLES SALAMAN.

The titles of these pieces are as follows: *Pegasus*, *Zephyrus*, *Heperus*, *Ægeria*, *Iris*, *Atalanta*; and in each may be traced more or less connection between the music and the general idea connected with its name. But we notice the works here simply to say that, as music, and apart from any title, they have a strong claim to the attention of amateur, or, for the matter of that, professional, pianists. Distinguished by much artistic feeling and skilful treatment, they deserve encouragement at a time when such qualities are rarely found in "popular" music for the pianoforte.

ENOCH & SONS.

The Monthly Musical Magazine. Edited by SIR JULIUS BENEDICT.

THE November and December Nos. of this magazine fully sustain the reputation so quickly earned by an enterprise which brings new and, for the most part, good music within everybody's reach. Two numbers are issued every month, one containing songs, the other pianoforte pieces, in all styles, and by composers of various countries. The music is well printed on excellent paper, and it must be said for the publishers that they spare neither pains nor cost in their endeavours to make the serial worthy of public support. Among the works which appeared in numbers issued prior to those now noticed—works published also in a separate form—were Sir J. Benedict's impromptu *Atalanta*, a serenade mazurka by Roeckel; a waltz, *La Joyeuse*, by Tours; a descriptive piece, *La Forge*, by Jungmann; a berceuse, by Vilbac; two movements entitled *Venezia* and *Componetta*, by Walter Macfarren; a gavotte, *Pompadour*, by Vilbac; Franz Abt's song, "I never speak thy name aloud;" Henry Smart's "Good-bye;" and Randegger's canzone, *Ad una Rondina*. The names of these composers sufficiently indicate the value of the magazine with which they, as well as many others, are connected, and justify a hope that it will have a long and prosperous career. In the two latest numbers are songs by Pinsuti, Levey, Duprato, G. A. Macfarren, Lüders (a composer whose works ought to be better known), Benedict, Westbrook, Lecocq, and Taubert, with pianoforte pieces by Brisson, Jungmann, De Kontski, Metzdorff, Behr, Vilbac, and others. We may add that both the December numbers contain music specially adapted for Christmas use.

Mdme. Sainton-Dolby's "He thinks I do not love him" has been sung so often by so many artists, and has met with such an amount of public favour, that criticism of its merits is superfluous. We must say, nevertheless, that the unaffected manner in which it tells a simple story of human life quite justifies the success it has achieved. Such a song one accepts without the smallest wish to call its merits in question. These remarks apply also to the same composer's "G-l-o-v-e"—a happy blending of sentiment and humour irresistible in its effect upon all who hear it. Mdme. Sainton's "In August" is less well known, but it shows the same keen sympathy with the spirit of the words, and the same apt, graceful and refined expression, while preserving its studied simplicity. This is essentially a home song, and many a home will be delighted with it.

ASHDOWN & PARRY.

A Selection of Compositions for the Organ by EDOUARD BATISTE. Edited by W. SPARK, Mus. Doc.

ALL who are interested in organ music will welcome the addition of three more numbers to the now long list of works by the accomplished organist of St. Eustache, published by Messrs. Ashdown and Parry. The new issue comprises No. 22, Offertoire in E major; No. 23, Largo in G, and eight short and easy Preludes; Nos. 24, 25, and 27, each containing fourteen short and easy Preludes; No. 26, Offertoire in A flat. All these works are distinguished by M. Batiste's usual knowledge of the genius of his instrument, and by a certain brightness of effect which, as much as technical skill, is characteristic of his music. The Preludes, in every key and variety of style, will be found especially valuable, not only for use as they are, but as suggestions for those who can venture to improvise on their own account.

Lines for Music.

BONNIE ISABEL.

(Copyright.)

Were I a painter, I would trace
The beauties of the form and face,
The outlines of the comely grace,
That never cease to dwell
With bonnie Isabel.

And if a poet, then I'd bring
My heart to compass everything
That aided my weak powers to sing,
Sweeter than tongue can tell,
Of blithesome Isabel.

Or had I a musician's strain,
My noblest theme would be in vain,
Unless the ear of her I gain—
For all my song would swell
With praise of Isabel.

If I were king, I'd choose as queen
The fairest lady ever seen,
Whose inner worth and courtly mien
Would all rude passions quell—
Like stately Isabel.

HENRY JOYCE.

ZURICH.—Herr Max Bruch's *Odysseus* has just been performed twice, and favourably received on each occasion.

ST. PETERSBURG.—Signor Ferri, the new manager of the Italian Opera, has, up to the present moment, given great satisfaction. He is most active and energetic. There are six performances a week, a thing never known here before, and all of them are excellently attended. The programme is constantly varied, and the number of first-rate artists engaged appears almost interminable.

NEW YORK.—The Italian operatic season at the Academy of music has been brought to a close, and Herr Max Strakosch and his company, with the exception of one member, have gone to Philadelphia. The one member in question, however, is Mdme. Nilsson, who was prevented by illness from accompanying her fellow artists. The following are the operas given by Herr Strakosch during the past season: *Faust*, *Mignon*, *Les Huguenots*, *Don Giovanni*, *Lucia*, *Lucrezia Borgia*, *Martha*, *Rigoletto*, *Trovatore*, *La Traviata*, *Ernani*, and *Aida*.—Mdme. Pauline Lucce has gone with the Marezek company to Havannah.

COLOGNE.—At the fifth Gesellschafts-Concert, in the Gürzenich, under the direction of Dr. Ferdinand Hiller, Mdle. Lehmann sang an air, "Mi restano le Lagrime," from *Alcina*, one of Handel's operas not known to the general public. A young musician, Herr W. de Haan, contributed his first work in the form of an overture to Andersen's fable of *The Young Mermaid*. It was well received, not so much for its actual merit as for the promise it gave of the composer's doing something better in future. Herr R. Heckmann, leader at the Stadtheater, made his first appearance in the concert-room here, and, by his rendering of Mendelssohn's Violin Concerto, stamped himself as an executant of the first class. He was most warmly applauded and recalled. Part I. was brought to a termination by a fine and spirited performance of Beethoven's Seventh Symphony (in A major). Part II. was entirely devoted to "Spring," from Haydn's *Seasons*. Mdle. Lehmann greatly distinguished herself by her delivery of the soprano solos. Professor Schneider was an excellent Lucas, while Simon found a worthy representative in Herr Bletzacher, from the Royal Opera, Hanover. The performance of Haydn's work worthily ended the first half of the series, this season, of these world-famed concerts.

ARABELLA GODDARD'S FAREWELL TO MELBOURNE.

(From the "Argus.")

"The last of the unexampled lessons in pianoforte playing which the citizens of Melbourne have been privileged to hear during Madame Goddard's stay amongst us took place last night at the Town Hall. The highest compliment which the audience could pay to the world-renowned artist they paid right royally. They filled the Town Hall from the south wall to the foot of the organ pipes. The event we noticed did not mean the gratification of curiosity to see for once a celebrated player, because on each occasion that Madame Goddard has appeared the great hall has been filled with the music lovers of Melbourne. It was significant of this—that the thousands who had heard her before were moved to high admiration of her incomparable skill, and could not neglect the last opportunity which remained to them to renew the novel impressions to which her first performances gave rise; and to enrich their art-culture in music by her last, and probably greatest, display of talent as an interpreter of music admittedly of the highest class.

"The first number on the programme in which Madame Goddard appeared was the Kreutzer Sonata of Beethoven, and in this Mr. John Hill played the part written for the violin. We draw attention to this magnificent performance with a feeling of real regret that it was not produced earlier, and that now it will not be heard here again from the same performers. The selection in this instance commenced at the *andante* movement, which, with the variations superimposed upon the elegant theme, and the vivacious *finale*, were all that were heard of it. The manner of Madame Goddard in playing (*sola*) the opening movement was something to be borne in mind. It meant sympathy with the author's meaning; it showed an artistic self-restraint, which said to the audience, 'In this way, and in no other way, should this be played'; and steadfastly and truly, with every grace of accent and just emphasis, the simple and beautiful theme was produced at the master touch of the player. Then came the responsive violin, which was never handled with better grace by Mr. Hill than in this performance; variation succeeded variation, until the audience became aware that Beethoven was speaking from the two instruments. We disclaim rhapsody, but the musical reader who will call to mind the colloquy amongst the instruments in the *Choral Fantasia* of Beethoven will understand the effect which is so difficult to describe, and yet so delightful to listen to. In the *finale* the self-assertive theme, which appears like a proposition that neither player can controvert, but feels impelled to discuss, was given on both sides with wonderful effect. In this Madame Goddard adopted a *tempo* which only masters of the pianoforte may venture to use. To the violinist this is not a matter of much moment; but to the audience the effect was to bring a brighter, clearer, and more intelligible view of the author's idea than was ever presented before in this country, and cannot again be produced unless at the bidding of an artist of equal merit with Madame Goddard. This performance was not one to criticise, and the attempt at description must necessarily be meagre in the result. Madame Goddard played her Irish, Scotch and English fantasias, as it was proper on this occasion she should do; she was encored, and accepted the compliment with most becoming complaisance. She displayed all the masterly power and dainty grace of the foremost of living artists in her own branch of the art musical; and she made her final bow to a grand audience whose judgment she had satisfied, and whose admiration she had won without stint. She goes now to other countries to repeat the triumphs which only a highly favoured few are gifted to achieve. Her stay here in Melbourne has given an impetus to this branch of art which will be felt in more or less degree by every student; and it must be satisfactory to her, as well as to ourselves, to know that her talents were recognized, and that we did not entertain her unaware;—and so farewell."

STETTIN.—Dr Carl Löwe's oratorio, *Johann Huss*, was performed a short time since by the members of the Musical Union, under the direction of Dr Lorenz.

GOTHA.—Herr Max Bruch's *Odysseus* has been performed with good effect by the members of the Musical Union, under the direction of Herr Tietz. The principal solo parts were confided to Mesdes Breidenstein, Zangemeister, and Herr von Milde.

WAIFS.

All who wish to enjoy a "merry" Christmas and lay in a store of laughter for the new year should certainly take an early opportunity of hearing Mr. Burnand give his "Happy Thoughts" pleasant utterance at the new Assembly Rooms adjoining Hengler's Circus, in Argyll Street. The public so long enjoying the fruits of the literary labours of the humourist will now have the opportunity of becoming personally acquainted with one to whom they have been long indebted, and hear from his own lips the droll fancies which have brightened so many a dull hour.

Mdme. Nilsson is studying the part of Elsa in *Lohengrin*.

The Royal Dramatic College has had another anonymous donation of £1000.

Sir Julius Benedict has been spending his Christmas holidays at the seat of Earl Dudley.

We are glad to state that Mr. Lewis Thomas is rapidly recovering from the severe cold which has for several weeks kept him out of our concert-rooms.

Mdme. Pencó has, it is said, been engaged for the Italiens, and Mdle. Heilbron has accepted a three years' engagement, at 40,000 francs a year, for the same house.

The commission of authors and dramatic composers has absolved M. Sardou from the charge of plagiarising *Uncle Sam* from the writings of MM. Jules Barbier and Alfred Assolant.

On Sunday afternoon the choir of St Vedasti's Church, Cheapside, went with the precentor, Mr. Robert Turner, to Charing Cross Hospital, and sang a selection of Christmas carols to amuse the patients in the different wards.

Mr. Matthew Howell, for twenty years (from 1823 to 1843) clown at old Drury Lane, has lately died, at the ripe old age of 77. Mr. Joseph Marshall, harlequin at Drury Lane in 1830, afterwards harlequin at Covent Garden, under the Vestris management, and since ballet master at the Theatre Royal, Manchester, also died last week.

The senior scholars of the Kent Road Wesleyan Schools gave a musical entertainment on Monday evening last, under the direction of Mr. James Creasy, which was well attended. The choir sang several concerted pieces with effect. Amongst the songs given were Sir Julius Benedict's "Rock me to sleep" and M. Ascher's "Alice, where art thou?" sung by Mr. Stevens (encored).

Master Henry Walker, a wonderfully talented boy pianist, who has been educated at the Royal Academy of Music, London, made a very successful first appearance in this city, on Saturday last, at Association Hall, under the auspices of Mrs. Scott-Siddons, who had brought him with her from London. The boy shows really extraordinary gifts, and if the promise of his youth is sustained, he will become one of the first pianists in the world.—*New York Arcadian*.

Mdle. Fernanda Tedesca, the violinist, who, after Camilla Urso, is the best lady professor of that instrument in this country, has recently returned to New York from an extended and successful western tour. Her repertoire has been largely increased by compositions of Beethoven, Spohr, and Vieuxtemps. She has been studying hard and gained in tone and execution. We believe that she will shortly appear in concert in this city.—*New York Arcadian*.

Mr. Vernon Rigby appears to have made a "hit" at the Philharmonic performances of the *Creation* in Birmingham. The *Morning News* said:—

"Mr. Vernon Rigby sang the solo tenor music admirably, with purity of tone, characteristic expression, and great refinement. 'In splendour bright' recalled the declamation of the celebrated John Graham, though, as far as memory serves, Graham never had so clear and brilliant a high A as Mr. Rigby displayed. The latter part of 'In native worth' is an example of tenderness unsurpassed, and probably unsurpassable. Mr. Rigby's interpretation was worthy of the lovely music of Haydn. The whole air was repeated in reply to enthusiastic applause."

Messrs. Boosey and Co.—say—the *New York Arcadian*—publish the royal edition of the "Songs of England, Scotland, Wales and Ireland," each in a separate volume, containing nearly one hundred specimens of the choicest national ballads. The task of arranging, compiling, and in some instances re-writing the accompaniments to these songs, has been entrusted to able hands, in the case of the English edition now before us, to Mr. J. L. Hatton, the well-known ballad writer. He has been most judicious in his selection, which includes all of Arne's, Bishop's, and Dibdin's most famous songs, besides many of much older date and unknown authorship, such as "The bailiff's daughter," "The ploughboy," "Drink to me only," "Hope told a flattering tale," etc., etc. The handsome style in which these volumes are printed and bound makes them especially suitable for holiday presents, while their moderate cost places them within reach of all.

A selection from Crotch's *Palestine* was given at the Temple Church on Sunday afternoon as the anthem. Mr. Hopkins, the accomplished organist will, let us hope, persevere in this direction, and draw largely upon the repertory of high-class music available for church use.

Sir Julius Benedict has completed a symphony in G minor, of which the London papers speak in very high terms. Here is an opportunity for Mr. Thomas to present something fresh and good, two qualities which are seldom found in combination in modern music.—*New York Arcadian*.

VIENNA.—One of the works selected for the first concert given this season by the Society of the Friends of Music was Handel's *Alexander's Feast*, the solo parts being allotted to Madame Wilt, Herren Walter and Krauss; the other was Beethoven's Overture, Op. 115 ("Namenfeier"). Both went off admirably. The conductor was Herr Johannes Brahms.

NAPLES.—The day for the opening of the San Carlo was not fixed a short time since; it might be any day from the 26th December to the 10th inst. The opera selected for the opening was M. Gounod's *Faust*, with Signore Vitali, Augusti, and Atry. This will be succeeded by Signor Verdi's *Aida*, with Signore Krauss, Sainz; Signori Barbacini, Colonese, and Antonucci, or Junca.

MUSIC RECEIVED FOR REVIEW.

SWAN & PENTLAND (Glasgow).—"Milli," stylienne for piano, and "L'aute nuit," chanson, by Ladislaus Zavertia.

CHARING CROSS PUBLISHING COMPANY.—"The Owl and the Pussy Cat," written by Edward Lear, composed by SUSSEX.

ASHDOWN & PARRY.—A Selection of Compositions for the Organ, Nos. 22 to 27, by Edouard Batiste (organist of St. Eustache, Paris), edited by William Spark, Mus. D.

NOVELLO, EVER & CO.—"Songs in Three-part Harmony," for the use of elementary choirs, edited by Charles Maclean; "Twelve Popular Hymns," set to music by Guido Aretino; "I will always give thanks," anthem, and "Six Choral Songs," by Robert Jackson.

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